

THE ARTS & HUMANITIES – WHAT'S IN IT FOR YOU?

by James Quay
Executive Director
California Council for the Humanities

Beginning last month, you may have seen or heard public service advertisements with the theme "The arts and humanities—there's something in it for you." The ads are part of a long-term campaign to stimulate public awareness about the arts and humanities. While I'm not happy with the selfish appeal of that statement, I can endorse its populist ring, because I do believe the arts and humanities have something to offer everyone. Not just professional humanists, the literati, the cultural elite, or the intelligentsia. Everyone.

A survey released earlier this year confirmed that a broad cross section of the American public values the arts and humanities. Four out of five agreed that the arts and humanities "contribute to the economic health and well-being of society" and "make my own local community a better place to live." Over nine out of ten Americans agree that the arts and humanities "help people learn about those of different cultural and ethnic groups" and 87 percent agree that they "help me in understanding and appreciating different types of peoples and cultures" and "help bring people together."

These findings are no surprise to us at CCH. We already know that the public appreciates the humanities; we know because you tell us so. When the Council brings speakers into your workplace, when it brings chautauqua characters to your towns, when it brings community history days into your neighborhoods, you tell us how much you appreciate them. "This has not only been educational, it has been fun," says a worker at McMaster-Carr. "I am inspired to read further on my own," says another. The testimony has been consistent, year after year, in all parts of the state.

Despite this widespread appreciation for the humanities, however, nearly half of those surveyed agreed that "compared with other concerns in today's society, the arts and humanities have a low priority for me" and two out of five agreed with the statement that "the arts and humanities have little to do with my daily life."

I suppose these results shouldn't be surprising either. Those surveyed mentioned lack of time (48 percent) and lack of money (27 percent) as the most frequent obstacles to enjoyment of the arts and humanities. While few of us have a surplus of either time or money, these obstacles are a particular challenge to CCH, which is dedicated to bringing the humanities to everyone.

To help make this possible, all projects funded by the Council are offered free to the public, and while we can't offer you more time, we do search for ways to bring the humanities to you more conveniently—into your homes via radio or television, or into your workplace. But in order to continue to do this and to expand our offerings, CCH needs more—money.



James Quay

Some have suggested that people who want to enjoy the arts and humanities should simply pay for them. You want the arts and humanities? Pay for them. The respondents in the survey know well enough what *that* would mean. Three out of five agreed that "without public support, the arts and humanities would be available only to the wealthy" and nearly three-quarters agreed that "in spite of economic hardship, public and private support of the arts and humanities should not be curtailed." The Council has started fund raising to augment the funds it receives from NEH. We don't mind making our case to those with funds—we think it's a strong one—but we also don't think the humanities are just another commodity competing in the marketplace for the public's discretionary income. What's at stake is not the satisfaction of private appetite but the health of our public culture.

We don't spend much time analyzing the health of our culture, perhaps because we lack the means to measure it. Social scientists measure and monitor the economy, fretting about its cycles, hoping to predict crises and fashion policies to prevent them. More recently, we've begun to measure and monitor the environment—creating pollution indices, calculating the rate at which rain forest and species disappear. Regarding the health of the oldest realm, culture, we have the least to say. There is no Index of Leading Cultural Indicators to herald cultural recession or recovery, no Gross Cultural Product to measure the growth of the arts and humanities, no Dow Jones Ethical Average by which to gauge our treatment of one another.

If such indices seem patently ridiculous, so should a term like "human capital," used without embarrassment by economists as a synonym for "people." In the realm of the economy, it seems, people are regarded as coin to be invested or spent. In the realm of culture, however, each of us is an heir of a great inheritance and a benefactor who can pass it on to the next generation.

We don't think the humanities are just another commodity competing in the marketplace for the public's discretionary income.

That inheritance lies in the arts and humanities. It is as near as the next book we read, as important as the next question about the meaning of life, as inexpensive as the next serious conversation with a friend. Unlike so many stimulants found in the entertainment marketplace, the arts and humanities speak to deeper yearnings and satisfy our deeper appetites. The arts and humanities lie close to the core of every culture and each person. Each of us is a patch of raw human being that has been cultivated by a selection of stories, customs and codes. That culture informs our lives before the market, where objects are appraised by a different set of values and standards.

What's in the arts and humanities for you are not the universal truths of science or the absolute revelations of religion; rather, they're horizontal truths, human to human: the emotion of the musician, the opinion of the historian, the insight of the philosopher. What's in the arts and humanities are "them," all those unfamiliar "others" who appear at first so odd or exotic or even frightening: the strange gifts of dance, music, and artwork from other cultures, the hopes and fears of ancestors, the voices of those who preceded us on this planet. Through the arts and humanities we approach them, appreciate them, and learn from them.

In *The Oldest Dead White European Males*, classicist Bernard Knox reminds us that "the humanities came into being as an education for democracy, a training in free citizenship." By our standards, however, the Athenians who could participate in democracy were a relatively small and homogenous percentage of the population. Twenty-five hundred years later, we Americans turn to the humanities for wisdom made even more necessary by the modern pace of change and the mobility of cultures: the ability to imagine the other, to think critically, and to understand the value of other cultures. The humanities enable us to proclaim, with Terence, that nothing human is alien to us. Ultimately, what's in the arts and humanities for us is us. All of us.

Network

In this issue

The Dream in Flamespage 2

King-Kok Cheung on Hisaye Yamamoto's "A Fire in Fontana" and the American Dream.

The California Humanities Networkpage 4

Profiles of additional humanities resources in the state.

Fall Humanities Calendar pages 6-9

An expanded calendar highlights a rich variety of public humanities activities throughout California.

Alumni Profilepage 10

Former Council member Thomas Payzant, recently confirmed as U.S. assistant secretary of education, on education policy and the value of the humanities.

Additions to Film & Speakers Directory announcedpage 11

The California Council for the Humanities is a state-based affiliate of the National Endowment for the Humanities. The Humanities Network is published quarterly and mailed to anyone who requests it from the San Francisco office.

THE DREAM IN FLAMES: HISAYE YAMAMOTO'S "A FIRE IN FONTANA"



King-Kok Cheung will also be a keynote speaker at the "Many Cultures — One Nation" program in Sacramento during February (see Humanities Calendar).

How do Americans of color experience and interpret our most powerful national myth, "the American Dream?" That was one of the questions explored by the "American Dream" panel discussion, one of twelve Council-supported lecture/discussions complementing the Japanese American National Museum's inaugural exhibition "Issei Pioneers: Hawaii and the Mainland, 1885-1924."

Panelist Richard Yarborough, associate professor of English at UCLA, initiated the discussion by examining the ambivalence about the American Dream, the interplay of hope and despair, expressed in the work of such African-American writers as the 18th century poet Phillis Wheatly, abolitionist pamphleteer David Walker, and novelists Frank Webb and Chester Hines. Teresa McKenna, associate professor of English and Chicano studies at USC, explored "the borderland" of the dream as seen in the works of such Chicano/a poets as Juan Felipe Herrera, Lorna Dee Cervantes, and Pat Mora. King-Kok Cheung, associate professor of English/Asian American studies at UCLA, discussed the racial polarization that threatens to turn dream to nightmare through a close reading of Hisaye Yamamoto's memoir "A Fire in Fontana."

The discussion was moderated by Stephen H. Sumida, associate professor of English and comparative American cultures at the University of Michigan, whose article, "The American Dream," in the lecture series reader examined the American Dream as it is reflected in Japanese-American literature. Audio tapes of the full panel discussion and question and answer session are available for eight dollars from the Japanese American National Museum (369 East First Street, Los Angeles, CA 90012. 213/625-0414).



What follows is an adapted excerpt from King-Kok Cheung's "American Dream" paper. An expanded version of her remarks will appear as "Hisaye Yamamoto, Multiculturalism, and the Los Angeles Uprising" in an upcoming issue of *The Bucknell Review*.



To prevent the American Dream from turning into a nightmare, we need a multicultural education that fosters empathy and a sense of accountability across racial lines.



To me one of the most troubling revelations emerging from the occurrences that preceded and followed the "not guilty" verdicts in the first Rodney King beating trial was the seeming inability of people to relate to and stand up for those of another race. Such an inability, as Sumi K. Cho argues, was responsible in part for allowing the hostility between African Americans and Korean Americans that had been building up long before the Rodney King beating to go unchecked:

"Because Korean- and Asian-American academics failed to speak up and condemn the light sentence that Judge Karlin rendered in the Du (the female shopkeeper who killed a black teenager suspected of shoplifting) case before the riots forced this reckoning, we were complicit in the sentencing as well. Likewise, African-American scholars could have taken a position on the blatant promotion of hate violence against Korean Americans in Ice Cube's lyrics failed to do so."

I was similarly dismayed while watching the media coverage of the trial of the black men who assaulted Reginald Denny. The faces of the people I saw on television who defended the black men and who spoke of extenuating circumstances were almost invariably black; the faces of those who insisted that the frenzied assault was virtually murder were almost invariably white.

While it is understandable that people identify most readily with and therefore are more defensive or protective of those of the same extraction, there is no reason why more people cannot stand up for another group and form judgments independent of their skin color. It would help all concerned, the jury included, if Caucasians could speak with moral indignation about the double standard of justice in America that is often stacked against African Americans and if African Americans could unequivocally condemn the action of the black men who assailed Denny.

Such individuals, I am sure, exist. The media was perhaps again to blame in selecting only black spokespersons to defend blacks and white spokespersons to attack them. Yet this kind of media coverage can well turn into a self-fulfilling prophecy, reinforcing in the public mind that only people of the same color could and should stick together.

The alternative attitude of the narrator in Hisaye Yamamoto's memoir "A Fire in Fontana" can be an effective antidote to such color-fast ideology. She not only crosses racial barriers but also combats prejudice without resorting to the rhetoric of opposition and addresses interracial conflict rationally and feelingly.

"A Fire in Fontana" is an autobiographical essay about Yamamoto's experience as a staff writer with the *Los Angeles Tribune*. Yamamoto is reminded of that experience, and specifically of an incident that she had to "report" for the *Tribune* shortly after World War II, as she is watching the Watts riot on television.

The episode that gives the memoir its title concerns a young black man named Short, who showed up in the editorial office one day and informed the staff that ever since he had bought a house in a white neighborhood in Fontana, he had been getting threatening notes from his neighbors asking him to "get-out-or-else." He hoped to enlist the help of three black newspapers, the *Los Angeles Tribune* included, to publicize his situation and muster support for his right to live in Fontana.

Later that week, his house went up in flames. Short, his wife, and his two children were killed in the blaze. Though the fire "appeared to have started with gasoline poured all around the house and outbuildings," the police's "official conclusion was that probably the man had set the gasoline fire himself, and the case was closed."

Yamamoto's memoir opens as follows: "Something weird happened to me not long after the Second World War. I wouldn't go so far as to say that I, a Japanese

American, became Black....But some kind of transformation did take place....Sometimes I see it as my inward self being burnt black in a certain fire."

The narrator felt so incensed by the fire in Fontana that she began to identify viscerally with African Americans, fighting against both white and Asian prejudice against blacks. This "blackening" of her inward self occurred, however, even before that fire. Interned for being a Japanese American during World War II, she could readily connect the injustices she herself had encountered with the discrimination against blacks she witnessed in the 1950s and 1960s.

Her gravitation toward African Americans notwithstanding, the narrator refrains from writing all white people off. While she gives ample glaring examples of white prejudice, she also furnishes counter-examples. She makes a point, for example, of remembering the white priest whose play casts doubts on the police theory about the fire in Fontana and who was relocated as a consequence. Such anecdotes suggest that whatever the color of one's skin, it is possible to reach out to people of a different race.



To conclude on this sanguine note, however, is to ignore Yamamoto's trenchant testimony, implicit in her account of the narrator's inner transformation, about the depth and magnitude of racism and its profound emotional impact on the afflicted minorities. Isolated cases of whites who ally with blacks socially or politically are insufficient, Yamamoto implies, to allay the anger of those subject to persistent abuse.

The narrator demonstrates the cumulative and erosive effects of racism by tracking her own mounting indignation and diminishing self-assurance. During the early stages of her apprenticeship with the *Tribune*, she was puzzled by her co-workers' preoccupation with race. However, after protracted exposure to hate

H i s a y e Y a m a m o t o

A Nisei (second-generation Japanese American), Hisaye Yamamoto is a respected short story writer and essayist whose works have appeared in numerous journals and anthologies. Several of her stories appeared in Martha Foley's lists of "Distinctive Short Stories," and one was included in *Best American Short Stories*. In 1986, she was awarded the American Book Award for Lifetime Achievement from the Before Columbus Foundation.

For Further Reading

"A Fire in Fontana" reprinted in *Rereading America: Cultural Contexts for Critical Thinking and Writing*, second edition. Boston: Bedford Books, 1992.

Seventeen Syllables and Other Stories. Latham, NY: Kitchen Table, Women of Color Press, 1988.

crimes in the course of doing her job (which includes "[toting] up the number of alleged lynchings across the country and [combining] them into one story"), she found herself becoming more and more like her black colleagues, to the extent of losing several correspondents because of her own obsession with race. Her initiation at the newspaper office was compounded by lessons on the street, as when she heard a white driver insult the driver of her bus, "Why, you Black bastard!" The black driver kept going, but the narrator "was sick, cringing from the blow of those words."

The most telling indication of Yamamoto's transformation appears at the end of the memoir when she describes the burning she saw on the screen during the Watts riot as "the long-awaited, gratifying next chapter of an old movie that had flickered in the back of my mind for years" (my emphasis).

Throughout the memoir, the narrator, while revealing her growing affiliation with black Americans, has shown unusual sensitivity in chronicling race relations and remarkable restraint in recounting her own sentiment. Hence her use of the adjective "gratifying" (albeit qualified by expressions of consternation) to describe the destruction on the screen stands out as a grim reminder of the chronic effect of racism on the afflicted psyche. In admitting to feeling "a tiny trickle of warmth which [she] finally recognized as an undercurrent of exultation" while watching the burning of another family of four (who were likely to be as innocent as

the Short family), the narrator makes us aware that those who constantly suffer from racist abuse or bear witness to it cannot be expected to always think and feel rationally, that no amount of reasoning and individual good will can check the anger and hatred of those incapable of obtaining justice from law enforcement officials, that inequity will provoke retaliation, if only vicariously and even at the expense of other innocent people.

While this haunting ending concludes the external plot, the internal plot of the narrative offers a different form of vengeance, and provides a resolution which I believe is more promising and gratifying to the writer and reader alike.

At the beginning of the memoir, the narrator, after judging the life of Johnny Otis to be a "triumph" because of his commitment to blacks, wonders: "But I don't know if mine is or not." She doubts whether her life amounts to a similar triumph presumably because the "blackening" of her consciousness has left considerable scars. She has suffered the impotent rage and gnawing frustration of being unable to speak up on behalf of African Americans. Empathy alone cannot take away her sense of guilt for what she has not done.

The narrator repeatedly evokes this feeling of defeat and futility. She regrets her inability to articulate the true cause of the fire in Fontana. She reflected on the way she could have responded and the way she actually responded by recalling two characters often seen in Little Tokyo.



Toyo Miyatake, a colleague of Edward Weston and Ansel Adams, used this camera to record the 1932 Los Angeles Olympic Games. Miyatake, who is famous for his photographs of the Manzanar Relocation Camp, was one of the individuals featured in the Japanese American National Museum's first exhibition. Photo by Cary Okazaki.

One was a Japanese evangelist who, before the war, "used to shout on the northeast corner of First and San Pedro in Little Tokyo." His call to salvation could be heard from a distance and, closer up, one could see "his face awry and purple with the passion of his message." The other was a boy in a wheelchair, pushed by a little girl and another boy. Dependent as a baby, this boy, who appeared regularly on the sidewalks, "always wore a clean white handkerchief round his neck to catch the bit of saliva which occasionally trickled from a corner of his mouth". The narrator sees herself reflected in the disabled boy rather than in the impassioned evangelist, though she wishes it were otherwise:

"It seems to me that my kinship...was with the large boy in the wheelchair, not with the admirable evangelist....For, what had I gone and done?...I should have been an evangelist...shouting out the name of the Short family and their predicament in Fontana. But I had been as handicapped as the boy in the wheelchair, as helpless."

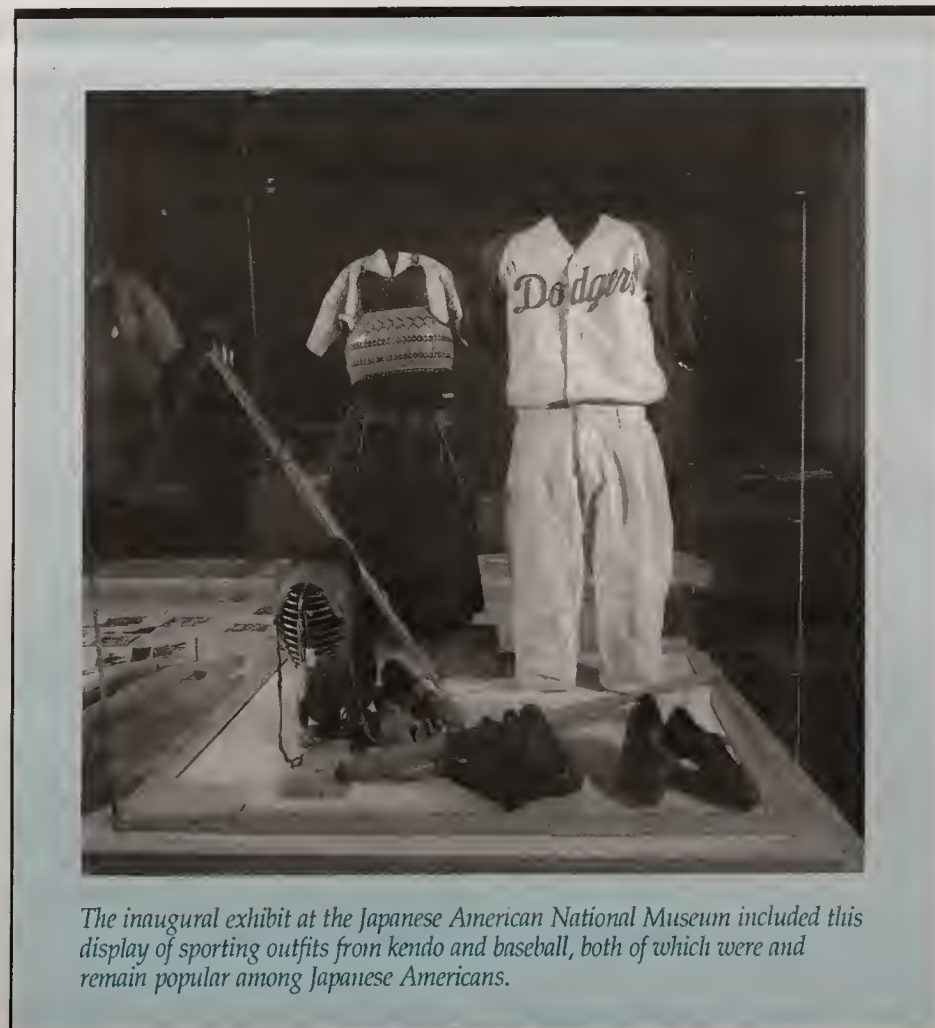
She felt similarly choked after hearing the racial slurs against the black bus driver: "I wanted to yell out the window at the other driver, but what could I have said?" On another occasion, she objected to some guests' obnoxious remarks about "edge-acated niggers"; but she "knew nothing had been accomplished."

The narrator's recurrent failure to defend black people through speech or writing had been so debilitating and demoralizing that she quit her job with the *Tribune*.

It is in the context of the narrator's deepening silence that the memoir represents, consciously or not, her ultimate triumph. In the very act of writing it, the narrator has effectively exposed a long forgotten crime. Like the play of the white priest (and like the video of the Rodney King beating), this memoir disputes the police version of what happened and opens the audience's eyes to a flagrant violation of civil rights. Though the criminals remain unidentified, the reader can decidedly tell that the black family in Fontana was murdered.

One is reminded of an analogy in Maxine Hong Kingston's *The Woman Warrior*: "The [Chinese] idioms for revenge are 'report a crime'." Yamamoto, through her memoir, has figuratively avenged the Short family by reporting the hate crime, writing/righting the wrong. She has implicated the white neighbor(s), the conniving police, and, to some extent, the press. She has made up for the "lame" report she wrote earlier in the *Tribune*, vindicated and reclaimed her own voice. Finally, by committing the fire in Fontana to an eponymous memoir, she has ensured that this haunting event will never be forgotten.

Continued on page ten.



The inaugural exhibit at the Japanese American National Museum included this display of sporting outfits from kendo and baseball, both of which were and remain popular among Japanese Americans.

THE CALIFORNIA HUMANITIES NETWORK: MORE CONNECTIONS

T*o provide you with more opportunities to participate in public humanities activities and to foster greater cooperation and collaboration among humanities organizations throughout the state, CCH offers this roster of additional humanities resources. We encourage you to participate in the activities of the humanities organizations profiled below. And we urge other regional and statewide public humanities organizations to keep us informed us about their goals, programs and activities.*

California Association of Museums

900 Exposition Boulevard
Los Angeles, CA 90007
213/744-3343

The California Association of Museums (CAM) represents over 300 museums, botanical gardens, arboretums and related historical societies in California. The association was organized in 1979 primarily to assist legislative lobbying and education pertaining to statewide issues. It conducts dozens of regional workshops annually, hosts and conducts symposia, publishes an annual salary survey, maintains an information and referral service, and holds an annual meeting. In addition, CAM encourages the improvement of professional practices and standards within museums and works to increase public awareness of and support for museums. CAM publishes a quarterly newsletter which contains association news, legislative updates, resource exchange information and articles about upcoming events and exhibits at member museums. CAM has no individual memberships, but a subscription to the newsletter and other selected publications is available for \$12 a year.

California Council for the Promotion of History

California History Center
DeAnza College
21250 Stevens Creek Boulevard
Cupertino, CA 95014
408/864-8964

The California Council for the Promotion of History (CCPH) is a broadly based professional service association that was founded in 1977 as a state committee of the National Coordinating Committee for the Promotion of History. Its purpose is to foster, facilitate, and coordinate efforts which enhance the appreciation of historical heritage, the application of history skills in the public and private sectors, and the preservation, interpretation, and management of California's historical resources. CCPH sponsors a register of professional historians and a minigrant program. It conducts workshops and an annual conference and publishes *California History Action*, a newsletter for history advocates, and a directory of California heritage organizations. It has a membership of about 400. A basic annual membership is \$30.

California Exhibition Resources Alliance

Grace Hudson Museum and the Sun House
431 South Main Street
Ukiah, CA 95482
707/462-3370

The California Exhibition Resources Alliance (CERA) is a statewide coalition of small- and medium-size humanities museums. Its purpose is to provide members with affordable, high-quality humanities exhibits and to facilitate development of local community support for independent humanities activities in conjunction with traveling exhibitions. CERA also promotes the continuing professionalization of museum staff. Membership in CERA is open to any public or private museum that employs the equivalent of one full-time professional staff member and that demonstrates a proven commitment to the development of local community support for its programs. To date, 40 of the state's 56 counties are represented in the coalition.

California Folklore Society

c/o Dr. Theodore C. Humphrey
Department of English and Foreign Languages
CSPU, Pomona
3801 West Temple Avenue
Pomona, CA 91768
909/869-3839

Founded in 1942, the California Folklore Society (CFS) is an organization for scholars, teachers, public sector folklorists, students and others who study folklore (the expressive performance of community traditions). CFS publishes *Western Folklore*, a quarterly journal featuring scholarly articles about regional, national and international folklore, photographs and illustrations, and book, film and recording reviews. CFS also publishes an occasional newsletter. CFS holds an annual meeting during the third weekend of April. It has a current membership of about 400 individuals. Membership is open to all who are interested in its activities. A basic individual membership is \$30 a year.

California Historical Society

2099 Pacific Street
San Francisco, CA 94109
415/567-1848

Founded in 1871, the California Historical Society (CHS) collects, preserves, exhibits, interprets, and publishes history of California. It is the official state historical society, as designated by an act of the legislature and governor. CHS sponsors lectures, exhibitions and tours, maintains a library of historic photographs and documents, and possesses a major collection of paintings, works on paper, and artifacts. It publishes *California History*, a quarterly journal featuring illustrated articles by leading writers and scholars focusing on the heritage of California and the West, essays, historical photographs, book reviews, and a checklist of recently published materials relating to California history, and *California Chronicle*, a quarterly newsletter highlighting CHS events and personalities. Membership, currently at about 5000, is open to anyone who is interested in the society's activities. A basic annual membership is \$40.

California Humanities Association

5854 Hillview Park
Van Nuys, CA 91401

The California Humanities Association (CHA) was founded in 1969 to promote interdisciplinary education in the humanities and the arts throughout the schools, colleges and communities of California. CHA members have been instrumental in shaping the general education requirements for the California State University system and the state humanities frameworks for grades K-12. One of the organization's chief goals is to provide resources and training seminars for updating methods of interdisciplinary teaching in the humanities and the arts. CHA holds an annual conference and publishes both *Humanities Journal*, an annual journal of illustrated scholarly articles, and a quarterly newsletter. Membership is open to anyone interested in the humanities. A basic annual membership is \$25.

California State Library

914 Capitol Mall
Sacramento, CA

Mail: PO Box 942837
Sacramento, CA 94237-0001

The California State Library (CSL) was established in 1850 by the first state legislature and was launched with John C. Frémont's gift of 100 books. Today CSL has a five-fold mission: to serve the needs of elected officials and state employees; to preserve the state's cultural heritage; to assist public libraries; to offer special services to disadvantaged and handicapped clients; and to ensure that the general public has convenient access to its resources. CSL maintains numerous circulating and special collections and offers a host of services to the state's reading public. The California State Library collections are housed in the Library and Courts Building in Sacramento. In the spring of 1994 work will be completed on a five-story Library and Courts Annex. The work of CSL is supported by the California State Library Foundation. The foundation conducts workshops and tours, publishes a quarterly journal and other publications, and conducts such programs as the California Center for the Book and the Literacy Fund. A basic annual foundation membership is \$35. The California State Library Foundation can be reached at 916/447-6331.

California Studies Association

Center for California Studies
CSU Sacramento
6000 J Street, Room SS102
Sacramento, CA 95819-6081
916/278-6906

The California Studies Association (CSA) was founded in 1990 to provide an organizational framework for the emerging California studies community. That community embraces the fields of history, literature, multiculturalism, philosophy, and political theory, and includes individuals from academic and public life. CSA co-hosts an annual conference, publishes an occasional newsletter, and is about to launch a California studies magazine, which will feature illustrated, professional, non-academic articles on topics of importance to California studies. CSA will co-host the conference "Bright Lights and Mean Streets: California as City," which will explore topics related to the impact of urbanization on California culture and life. This conference will be held at the Oakland Museum February 10-12, 1994. CSA has 300 members, and membership is open to anyone interested in its activities. A basic annual membership is \$20.

Conference of California Historical Societies

University of the Pacific
Stockton, CA 95211

The Conference of California Historical Societies (CCHS) is a federation of some 700 historical societies, museums, libraries, and other history-oriented groups and individuals. CCHS was founded in 1954 to act as a statewide coordinating agency for joint efforts to preserve records, buildings, sites, and artifacts, help form local societies, and aid small museums with management, acquisition, preservation and restoration techniques. CCHS conducts symposia and workshops, a young historians program to involve students in California history, and an awards program to recognize outstanding individual and organizational contributions to the field of California history. It publishes *California Historian*, an illustrated quarterly featuring "how-to" articles, previously unpublished, documented material, book reviews, and organizational news. An individual annual membership is \$20.

Humanities West

580 Funston Avenue
San Francisco, CA 94118
415/387-8780

Humanities West was founded in 1983 to foster an appreciation and understanding of the humanities as a basic part of lifelong educational development. It presents day-and-a-half long interdisciplinary programs focusing on historic places at the moment they produced exceptional flowerings of the human spirit. Each program brings together illustrated lectures by leading scholars and live performances of music, dance, or drama to provide general audiences with a cultural context for understanding a specific historic setting. All programs are held at Herbst Theatre in San Francisco. Humanities West also provides such additional activities as reading groups to enhance its audiences' knowledge of program subject matter. Upcoming programs include "Siena: Art and Society in a Renaissance Republic" and "The Classical Ideal: The Enduring Light of Ancient Greece."

San Francisco Bay Area Book Council

555 De Haro Street, Suite 220
San Francisco, CA 94107
Phone: 415/861-BOOK

The San Francisco Bay Area Book Council is an umbrella organization for the Bay Area book community — publishers, booksellers, authors, readers, designers, publicists, printers, and agents. Its purpose is to celebrate books and promote literacy throughout Northern California. The Book Council is best known as the sponsor of the Bay Area Book Festival, a free weekend event that attracts more than 300 exhibitors, 200 authors, and 45,000 people each year. It also offers a summer vocational program for public high school students, a donation program that channels books to classroom reading projects, the Bay Area Book Reviewers Association Awards, and publishing internships. It publishes *Footnotes*, a quarterly newsletter highlighting the organization's programs, book community news, and book industry issues. The Book Council is not a membership organization, but it welcomes volunteers from the book community to serve on its committees and produce its events.

"MANY CULTURES — ONE NATION" SERIES KICKS OFF IN UKIAH.

Despite heavy competition for audiences on what turned out to be the busiest weekend of the year," writes Council member Suzanne Abel-Vidor, "the Ukiah kick-off of the Smithsonian Institution's "Many Cultures — One Nation" lecture/performance series was an even greater success than expected. Nearly 700 people turned out for six events scheduled over three days, with some coming from as far as two hours' drive away to hear speakers talk (and sing!) about historical and contemporary realities of living in a multicultural nation."

Among those programs was a keynote address on the "Democratic Challenge of Cultural Diversity" by James Early, assistant secretary for education and public service at the Smithsonian Institution; lectures on preserving local historical sites and on American Indian easel painting by Don and Kay Fowler, Smithsonian Associates at the University of Nevada, Reno; and a concert of American folk songs and ballads performed by Jeff Warner of the Smithsonian Institution.

But according to Abel-Vidor, director of cultural arts and the Grace Hudson Museum for the City of Ukiah and the series' local coordinator, the audience gave its warmest response to Frank Tuttle, a Native American artist and



Native American artist Frank Tuttle spoke about contemporary Native American art and artist during a Smithsonian series program in Ukiah. Photo by Carole Hester/Ukiah Daily Journal.

scholar who teaches at Mendocino College. Tuttle had been asked to join the program to provide a personal perspective on the living generation of Northern California Indian artists. "Frank's soft-spoken, profound analysis of this own work and that of his friends and colleagues," Abel-Vidor writes, "provided the audience with a beginning understanding of the long cultural traditions that imbue the very contemporary work of this groups — and a glimpse into what it means to be a California Indian artist in America today."

Abel-Vidor also reports that much of the series' popular success in Ukiah was due to the effective collaboration of numerous local co-sponsoring agencies and organizations led by the City of Ukiah. "In the end," Abel-Vidor writes, "as Ukiah coordinator and a member of the board of the California Council for the Humanities, I was proud of both my affiliations — proud of Ukiah's responsiveness to the program, and of the Council's part in bringing 'Many Cultures — One Nation' to ten cities throughout the state."

As this newsletter went to press, the lecture/performance series was about to get underway in Fresno with a keynote address by UC Riverside history professor Carlos Cortés. Additional programs are planned for Sacramento and Riverside/San Bernardino in February 1994, and for Santa Ana, San Diego, Los Angeles, San Jose, San Francisco, and Oakland throughout the remainder of 1994. For times and locations of these programs, please check the humanities calendar in upcoming issues of Humanities Network.



Nearly 700 people attended "Many Cultures — One Nation" programs in Ukiah. Photo by Elliot Klein.

FALL Calendar

Please Note: Although this is an expanded calendar of humanities events, it can only suggest the rich variety of public humanities activities occurring throughout the state. For additional information about humanities events in your area, please check with your local museums, historical societies, libraries and colleges and universities, as well as with the organizations profiled on page four of this newsletter. Please also note that the dates and times on this calendar should be confirmed with local sponsors. These listings are often provided to the Council well before final arrangements have been made.

EXHIBITS

**Through
Nov. 10**

The "Holy Ghost Festival" exhibition is related to the annual Portuguese festival celebrating the Holy Ghost. The exhibition features displays of the elaborate, handmade gowns worn by festival queens during the last 40 years. At the Tulare Historical Museum, 444 Tulare Avenue, Tulare. For information, please call 209/686-2074.

**Nov. 19
- Feb. 13**

"Latino/Holiday Celebration and Exhibition" explores the special holiday traditions of storytelling and holiday music. At the Sonoma County Museum, 425 Seventh Street, Santa Rosa. For information, please call 707/579-1500.

**Nov. 20
- Feb. 27**

"Mendocino in Black & White" is a photographic exhibit exploring community life in Mendocino County. Nearly 150 community members were loaned 35mm cameras for one week to capture their interpretation of county life. Mendocino County Museum, 400 East Commercial Street, Willits. For information, contact 707/459-2736.



The "Mendocino in Black and White" exhibit opens Nov. 20. Photo of Grace Magruder at Potter Valley playground by Kate Magruder.

**Through
Nov. 27**

The "Hob Nob Gob" exhibition displays such unusual items from the Clarke Memorial Museum's collection as human-size baskets used to carry dead loggers out of the woods, costumes dating back to late 1800s, old, eerie photos, and strange marine objects that elaborate on the exhibit's "Festival of the Dead" theme. At the Clarke Memorial Museum, Third and "E" streets, Eureka. For information, please call 707/443-1947.

**Through
Dec. 5**

"Medical History of Sutter County" is an exhibition focusing on the development of the county's medical community. At the Community Memorial Museum of Sutter County, 1333 Butte House Road, Yuba City. For information, please call 619/741-7141.

**Through
Dec. 31**

"Treasures of the PALM" is an exhibition of historic photographs, programs, broadsides, sheet music, reviews, letters, and such historical memorabilia as a jar of Lola Montez face cream and Leonid Massine's ballet slippers, which are now part of the San Francisco Performing Arts Library & Museum Collection. The exhibit celebrates SF PALM's 10th anniversary. At the SF PALM Gallery, 399 Grove Street, San Francisco. For information, 415/255-4800.

**Jan. 10-
April 10**

The "World War I and II Posters and Memorabilia" exhibit features more than 40 rarely seen posters from a recently discovered private collection. The exhibit will be rounded out by World War I and II artifacts loaned by veterans from the local AmVet chapter. At the Tulare Historical Museum, 444 Tulare Avenue, Tulare. 209/686-2074.

**Through
Jan. 2**

"Visions of the Dharma: Images of Japanese Buddhism" is an exhibition of paintings and prints tracing the evolution of Japanese Buddhist belief, and revealing changing visual expressions of the dharma—the concepts, rituals, and practices that lead to the path of enlightenment. A film series and a series of public programs accompany the exhibit. University Art Museum, 2625 Durant Avenue, Berkeley. 510/642-0808.



Patrons of San Francisco's Barbary Coast amusement palace, the Bella Union (opened in 1849), were assured that only chorus girls with "Lovely Tresses! Lovely Lips! Buxom Forms!" would be on display. From "Treasures of the PALM."

Jan. 15-
Feb. 27

"Two Views" is a photo exhibition examining the Sutter Buttes through the lenses of nature photographer Kenneth Calhoun and ethnographic photographer Len Kramer. At the Community Memorial Museum of Sutter County, 1333 Butte House Road, Yuba City. 619/741-7141.

Jan. 15 -
Mar. 1

"Textile Diaries" is a traveling exhibition of quilts from the Kansas State Historical Society and the Kansas Quilt Project. It looks at quilts as "cultural markers" or personal diaries that record personal and community events in the lives of quilters and quilt recipients. At the Grace Hudson Museum, 431 S. Main Street, Ukiah. 707/462-3370.

Jan 22 -
Feb.

"Giorgione" is an exhibition about discoveries made during the recent major conservation treatment of painter Giorgione's c. 1510 masterpiece "Portrait of a Young Man." San Diego Museum of Art. Balboa Park, San Diego. For more information, please call 619/232-7931.



Giorgione's "Portrait of a Young Man." Courtesy of San Diego Museum of Art.

Through
March 10

"Modjeska's Garden: Recent Acquisitions for the Helen Modjeska House and Gardens" is an exhibition featuring recently acquired artifacts related to the life and career of Helen Modjeska, a well known late 19th century Shakespearean actress. At the Old Courthouse Museum, 211 W. Santa Ana Blvd., Santa Ana. For information, please call 714/834-3703.

Through
Mar. 31

"Seeds of Change: 500 Years of Encounter and Exchange" is a traveling exhibit from the Smithsonian Institution exploring 500 years of encounter and exchange among Native American and European peoples. A locally created exhibit about agricultural implements and practices accompanies the show at the Chico Museum, 141 Salem Street, Chico. For information, please call 916/891-4336.



One of the five "seeds" discussed in the "Seeds of Change" exhibit, the horse evolved on the grasslands of North America, but became extinct about 10,000 years ago. The reintroduction of the horse by Columbus on his second voyage to the Americas transformed the lifestyles of Native Americans and helped determine land use patterns that persist up to this day.

Through
August
30, 1994

"The Last Best Hope of Earth: Abraham Lincoln and the Promise of America" traces the evolution of Lincoln's attitude toward slavery and his vision of America as a land of opportunity for all. With displays of nearly 100 original letters and documents written by Lincoln, as well as photos, prints, and personal and political memorabilia, it is one of the largest and most comprehensive exhibits ever devoted to Lincoln's life and achievements. At the Huntington Library, 1151 Oxford Road, San Marino. 818/405-2100.

E V E N T S

Nov. 4 **"Thomas Jefferson in Quincy"** is a chautauqua performance in which Clay Jenkinson, one of the foremost interpreters of Thomas Jefferson, will portray our nation's third president based on Jefferson's speeches, letters and other writings. At 7 p.m. At Town Hall Theatre, 469 Main Street, Quincy. For information, please contact Roxanne Burney at 916/283-3402.

Nov. 5 **The "How Old Age Enriches Us Conference"** will feature Thomas R. Cole, author of *The Journey of Life: A Cultural History of Aging in America*, as keynote speaker. Conference begins at 9 a.m. At the Community Center of Sunny View Lutheran Home in Cupertino. For information, please call 408/297-2660.

Nov. 5 - 6 **"Frederick Douglass & Margaret Fuller"** is a chautauqua program featuring Charles Pace as 19th century writer and abolitionist Frederick Douglass and Laurie James as 19th century feminist and writer Margaret Fuller. For information, please call Karen Kraut, Inland Empire Educational Foundation. 909/888-3113.

Nov. 6 - 7 **The fourth annual "San Francisco Bay Area Book Festival"** brings thousands of readers and hundreds of book industry representatives together to celebrate books and reading. At the Concourse Exhibition Center, 8th and Brannan streets, San Francisco. For information, please call 415/861-BOOK.

Nov. 7 **"Coalition Politics in Los Angeles,"** is a panel discussion related to the "Bridges and Boundaries" exhibit at the California Afro-American Museum. The panel will explore the dynamic relationship of the African-American/Jewish-American coalition that helped usher in the Bradley years. Panelists will also comment on current and potential political alliances growing out of this relationship. At 12:30 p.m. California Afro-American Museum, 600 State Drive, Los Angeles. 213/744-2056.

Nov. 7 **"Sendai and Its People in Today's World"** is a lecture by Dr. M. Ishii-Kuntz, associate professor of sociology at UC Riverside. Sendai is a historic Japanese city and has been the sister city of Riverside since 1957. The lecture is held in relation to the annual Sendai Festival and the "Sendai and Its People" exhibit at the Riverside Municipal Museum. At 2 p.m. Riverside Municipal Museum, 3720 Orange Street, Riverside. 909/782-5273.



Scholar Charles Everett Pace portrays Frederick Douglass in a chautauqua performance in the Inland Empire on November 5.

Nov. 10 The "Brother-to-Brother" and "Sister-to-Sister" Reading Groups of the "Sankofa Bird Project" will meet at Rancho Bernado High School, 13010 Paseo Ludio, San Diego. Led by poet Quincy Troupe, the brother-to-brother group will discuss Ralph Ellison's *Invisible Man*. Ancestral storyteller Alyce Smith Cooper will lead the sister-to-sister group's discussions of selections from the anthology *Daughters of Africa*. To register and verify exact time and place, please call Mrs. Tchaiko Kwayana at 619/546-0288.

Nov. 13 - 14 "The Good Society Conference: Society as Educator" is a free, weekend seminar that will ask the question: How does society educate us? Featured speakers include Richard Rodriguez, Wayne C. Booth, and Michael Schudson. Respondents include Robert N. Bellah, Richard Madsen, William M. Sullivan, Ann Swidler, and Steven M. Tipton. At Alumni House, UC Berkeley. For information, contact The Center for Ethics and Social Policy, Graduate Theological Union, 2400 Ridge Road, Berkeley, CA 94709, 510/848-1674.



Clay Jenkinson portrays Thomas Jefferson in Quincy, Redding, and San Bernardino during November.

Nov. 18 "Thomas Jefferson in Redding" is a chautauqua performance in which Clay Jenkinson, one of the foremost interpreters of Thomas Jefferson, will portray the nation's third president based on Jefferson's speeches, letters, and other writings. At 7 p.m. At Foothill High School Auditorium, 2200 Eureka Way, Redding. For information, please contact Allison Krupit at 916/225-5769

Nov. 19 "Thomas Jefferson in San Bernardino" is a chautauqua performance in which Clay Jenkinson will portray the nation's third president. At the San Bernardino Valley College Auditorium. For exact time and location, please call Karen Kraut. 909/888-3113.



"Las Puertas Series: #2" (1987) is a textile work by Jan Janeiro, who will discuss the Northern California textile arts movement at the Grace Hudson Museum in Ukiah. Photo by Dennis Galloway.

Nov. 18 "Northern California Textiles: Roots and Evolution" is a lecture by Jan Janeiro, an award-winning textile artist and historian. Her lecture will trace the beginnings and explore the significance of the Northern California textile arts movement, which is widely regarded as a crucible for the contemporary development of the textile arts as an expressive fine art medium. At 1 p.m. Grace Hudson Museum, 431 S. Main Street, Ukiah. 707/462-3370.

Nov. 20 In "A Lecture by Hupa-Yurok Artist George Blake," Blake will discuss topics related to the "Wood Artistry in the Native Tradition" exhibit at the Grace Hudson Museum, 431 S. Main Street, Ukiah. Lecture begins at 3:30 p.m. 707/462-3370.

Nov. 20 "The Los Angeles Labor History Project" program will include the new labor history video "Picking up the Torch: Immigrant Labor in Los Angeles" and the panel discussion "Immigrant Worker Organizing in Southern California." At 1 p.m. Southern California Library for Social Studies and Research, 6120 South Vermont Avenue, Los Angeles. For more information, please call 213/759-6063.

Nov. 21 "Changing Reality of African Peoples: From Obsolescence to Reconstruction of Our Future" is one of the symposia in the "Sankofa Bird Project." This panel discussion will be led by James Garrett, Ph.D., the founder and director of Legal/ESL Training. At 3:00 p.m. Lincoln High School, 150 S. 49th Street, San Diego. For information, please contact Mrs. Tchaiko Kwayana at 619/546-0288.

Nov. 21 "Comparative Urban Experiences" is a panel discussion related to the "Bridges and Boundaries" exhibit at the California Afro-American Museum. This discussion will examine the enduring social behaviors that have been shaped by the historical legacy of our urban experience. At 12:30 p.m. 600 State Drive, Los Angeles. 213/744-2056.

Nov. 21 "Sendai Festivals and Their History and Role in Contemporary Society" is a lecture by Gloria Gonick, associate curator of the Craft and Folk Art Museum of Los Angeles. Sendai is a historic Japanese city and has been the sister city of Riverside since 1957. The lecture is held in relation to the annual Sendai Festival and the "Sendai and Its People" exhibit at the Riverside Municipal Museum. At 2 p.m. Riverside Municipal Museum, 3720 Orange Street, Riverside. 909/782-5273.

Nov. 23 "The Significance of Modern Drama: Theater of the Absurd" is a free, public lecture by Sidney Shrager, USC visiting professor of theatre. At 1 p.m. Older Adult Service and Information System (OASIS) facility, 6282 Third Street, Los Angeles. For additional information, please call 213/931-8968.

Nov. 26 - 27 Two panel discussions will highlight "The American Spiritual" before Redwood Cultural Work's "New Spiritual" concert programs. The panels will examine such issues as the influence of the spiritual on African-American writers and American literature and music and how the spiritual's evolution reflects the history of black and white Americans' social, economic, and cultural interactions. At 7 p.m. First Congregational Church, 2501 Harrison Street, Oakland. Please call the Redwood Cultural Center at 510/835-1445 to confirm time and location.



Three "Bridges and Boundaries" panel discussions will explore African-American/Jewish-American relations during November and December at the California Afro-American Museum in Los Angeles.

Dec. 5 "Where Worlds Collide: The Souls of African American Jews" is a panel discussion related to the "Bridges and Boundaries" exhibit at the California Afro-American Museum. 600 State Drive, Los Angeles. For exact location and time, please call 213/744-2056.

Dec. 5 "Whitewashed Brick and Columns of Wood" is a symposium moderated by Lawrence DeGraaf, a history professor at Cal State Fullerton. It will explore the relationships between America's democracy as a political and social tradition and the structures, buildings and communities which house its people. This symposium is held in conjunction with the "Democracy in America" chautauqua and the "From the Ground Up: Architecture and Community Building" exhibit at the Museum of History and Art (through April 10, 1994). At 10 a.m. Museum of History and Art, 225 S. Euclid Avenue, Ontario. 909/983-3198.

Dec. 8 The "Sister-to-Sister" and "Brother-to-Brother" Reading Groups of the "Sankofa Bird Project" will meet at Rancho Bernado High School, 13010 Paseo Ludio, San Diego. Led by ancestral storyteller Alyce Smith Cooper, the sister-to-sister group will discuss selections from the anthology *Daughters of Africa*. Poet Quincy Troupe will lead the brother-to-brother group's discussion of James Baldwin's *Nobody Knows My Name*. To register and verify time and place, call 619/546-0288.

Dec. 12 "Toward a Collective Consciousness: Africa, the Cold War, and New Jack Colonialism" is one of the symposia in the "Sankofa Bird Project." This discussion will be led by Randall Robinson, executive director of TransAfrica. At 3:00 p.m. Lincoln High School, 150 S. 49th Street, San Diego. For more information, please contact Mrs. Tchaiko Kwayana at 619/546-0288.

Jan. 12 The "Brother-to-Brother" and "Sister-to-Sister" Reading Groups of the "Sankofa Bird Project" will meet at Lincoln High School, 150 S. 49th Street, San Diego. Led by poet Quincy Troupe, the brother-to-brother group will discuss William Kelly's *A Different Drummer*. Ancestral storyteller Alyce Smith Cooper will lead the sister-to-sister group's discussion of selections from the anthology *Daughters of Africa*. To register and verify time and place, call Mrs. Tchaiko Kwayana at 619/ 546-0288.

Jan. 16 "Africans in Asia Then and Now: Possible Reconnections for Future Survival" is one of the symposia in the "Sankofa Bird Project." This discussion will be led by James Garrett and Runoko Rashidi. At 3:00 p.m. Lincoln High School, 150 S. 49th Street, San Diego. For more information, please contact Mrs. Tchaiko Kwayana at 619/546-0288.

Feb. 2-5 "Many Cultures — One Nation" in Sacramento is one of 10 programs being presented in California by the Smithsonian Institution in partnership with CCH and Wells Fargo Bank in California. In a keynote address King-Kok Cheung, associate professor of English/Asian American Studies, will discuss "How to Live in a Multicultural Society." Other events will include lectures by Smithsonian Associates on such topics as "Ethnic Imagery in the Landscape of Commerce" and "Asians, Aliens, and Science Fiction in America." Exact times and locations had not been determined at press time. For additional information, see the Winter 1994 issue of Humanities Network.

Stay Connected With the Humanities

Sign up for Humanities Network

Humanities Network is the free, quarterly publication of the California Council for the Humanities. It contains information about humanities activities throughout the state. If you would like to remain informed about public humanities programs and events and are not already on our mailing list, please fill out the coupon below and mail it to:

California Council for the Humanities
312 Sutter Street, Suite 601
San Francisco, CA 94108

Name _____ Phone _____

Street Address _____

City _____

State _____ Zip Code _____

Please also tell us a little about yourself.

I am interested in:

- | | |
|---------------------------------------|---|
| <input type="checkbox"/> History | <input type="checkbox"/> Jurisprudence |
| <input type="checkbox"/> Literature | <input type="checkbox"/> Environment |
| <input type="checkbox"/> Philosophy | <input type="checkbox"/> Multicultural Issues |
| <input type="checkbox"/> Film | <input type="checkbox"/> Archaeology |
| <input type="checkbox"/> Anthropology | <input type="checkbox"/> Other _____ |
| <input type="checkbox"/> Languages | _____ |
| <input type="checkbox"/> Religion | _____ |

My occupation
or employer is: _____

Humanities News

CCH Alumni Profile



Thomas Payzant

U.S. Assistant Secretary of Education for Elementary and Secondary Education

Member of the Council: 1985 - 1989

Born: November 29, 1940, Boston, MA

Family: Married to Ellen Watson Payzant; three grown children, one grandchild

Education: B.A. in American History and Literature, Williams College, 1962
Ph.D. in Education, Harvard University, 1968

First Teaching Job: High School History, Belmont, MA, 1962

Formerly: Superintendent, San Diego Public Schools, 1982-93

Confirmed by the Senate: July 1993.

Job Description: "I have responsibility for all federally funded elementary and secondary school programs. That translates into about a third of the department budget, about ten billion dollars."

Policy Goals: "We're trying to move from legislation that is a collection of programs to a comprehensive bill that requires states, school districts and schools to think about teaching and learning in a cohesive way. The piecemeal, quick-fix, short-lived-project

approach that has characterized so much of the effort in the past is not getting the job done."

Major Contribution: "I'm here because Secretary Riley wants some people who have a good working knowledge of schools and school districts on his team. One of my major contributions will be to bring that perspective to the policy debate. So I need to stay connected to my roots, to the teachers, principals, parents, students and others who are out there coming to grips with the problems in our schools."

The Value of a Humanities

Education: "My humanities background fostered an appreciation for the importance of the qualitative side of life. It emphasized basic communication skills — listening, speaking, and writing. And it convinced me of the importance of reading and thinking about things outside my immediate area of focus or concern. Now, even though I have more than I could ever hope to read professionally, I make sure that I read books and magazines that have a much broader perspective. These habits are ingrained and serve me well."

Currently Reading: *The Fifties* by David Halberstam

Most Influential Book: *Democracy in America* by Alexis de Tocqueville

About the Council: "The Council is an incredible cross section of interesting people committed to making a difference. I think I took away more from my involvement than I gave."

Memorable Moments: "The ceremonies we held for Council members at the conclusion of their terms. They provided an opportunity to celebrate what members had done and what they had meant to the Council. Those were memorable times."

Words of Advice: "No time is more important for the humanities to remain strong, and be the focus of the Council's advocacy. We have to seize the rich opportunities that the humanities provide to help people understand the importance of quality-of-life issues."

Council Mourns Arlen Hansen

For the second time in recent months, we must report sad news about a CCH alumnus. Arlen Hansen died on August 12. He was 56 years old. Arlen served on the CCH board from 1987 until 1992, and though the latter



part of his term was interrupted by his battle with cancer, his gifts to the Council were memorable ones.

Arlen was professor of English at the University of the Pacific, where he taught since 1969. His scholarly career had all the marks of high accomplishment, including Fulbright grants and international publications, a career all the more remarkable because it began with a B.S. in mathematics!

One of the things that made Arlen special was captured in a passage from a letter nominating him to the Council:

"His commitment to the humanities does not end at this high professional level. Where there is an interest, Arlen will go: through the Central Valley fog to talk to a Tuesday Night Reading Club in Modesto about Hadley Hemingway; to a local hospital to help administrators make their writing more personable and efficient; to the Sierras with a van full of elderly persons to explore 'Mark Twain's California and Nevada.' Arlen Hansen obviously believes in the humanities."

Indeed he did. His wife Lynn wrote that "Arlen was very proud to be a member of the Council. He loved the people, the ideas, the whole concept." At a memorial service in his honor, Arlen was praised for his warmth, his accomplishments, and his sense of humor. The praise and humor was wonderful to hear, and yet it makes you realize just how much we have lost and how very much we will miss Arlen.

Memorial donations can be made to the Arlen Hansen Scholarship Fund, c/o University of the Pacific, 3601 Pacific Avenue, Stockton, CA 95204. The Council will also accept contributions made in Arlen's memory. Messages of sympathy may be sent to Lynn Hansen, 7819 Rosewood Drive, Stockton, California 95207.

Weingart Foundation Makes Grant for Motherhead

The Weingart Foundation, a Los Angeles based foundation dedicated to projects that benefit women and youth, has made a grant of \$25,000 in support of the Council's Motherhead program. Motherhead educates parents to become literacy role models for their children, drawing on a curriculum of children's books.

The Weingart grant will help extend Motherhead from a small-scale pilot project to a more widely disseminated and on-going program for disadvantaged families throughout Los Angeles. Since April the Council has offered five Motherhead classes to more than forty at-risk families in Pacoima and South Central Los Angeles. The classes, conducted at neighborhood sites operated by El Nido Family Centers, provide parents with books and a supportive framework for exploring the books that the parents later take home and read to their children. Parents are reporting improved communication at home. "Before I used to occasionally read if one of the kids begged me," said a mother from a Pacoima class which used bi-lingual Spanish-English texts. "Now I really enjoy reading to them."

While continuing to conduct its pilot Motherhead classes for 1993, the Council is now actively planning to expand the program. The Council expects to recruit additional partner agencies from among family service providers and libraries in many different sections of greater Los Angeles. Staff members from these organizations will learn to conduct Motherhead classes for their own clients through training conferences which the Council plans to offer in 1994. More information about Motherhead is available from Project Coordinator Khisna Griffin at the Council's Los Angeles office.

THE DREAM IN FLAMES: *continued*

The American Dream seems to have narrowed with time, from being a dream of freedom and democracy for all to one of personal and often material success. Without the bigger dream, however, individual prosperity may come to naught. Short's dream of living in a house of his own was snuffed out along with his life. More recently, the dreams of many immigrants too went up in the flames

of the recent L.A. riot. To prevent the American Dream from turning into a national nightmare, we need a multicultural education that will not only provide us with knowledge about different ethnic groups but also foster empathy and a sense of accountability across racial lines.

Yamamoto's memoir, offers two scenarios of what can happen in our multiracial society. The external

plot forewarns that injustices such as the incineration of the Short family (or, more recently, police brutality against Rodney King) are seeds of civil unrest that can lead to an irreparable breach among peoples, and that can culminate in an uncontrollable social explosion not unlike the one we have experienced recently. The internal plot, by contrast, evinces the possibility of reciprocal

solicitude and personal agency. It suggests that we can take someone else's dream and grievance as our own, that even though we cannot alter the color of our skin, our inner selves can take on different shades.

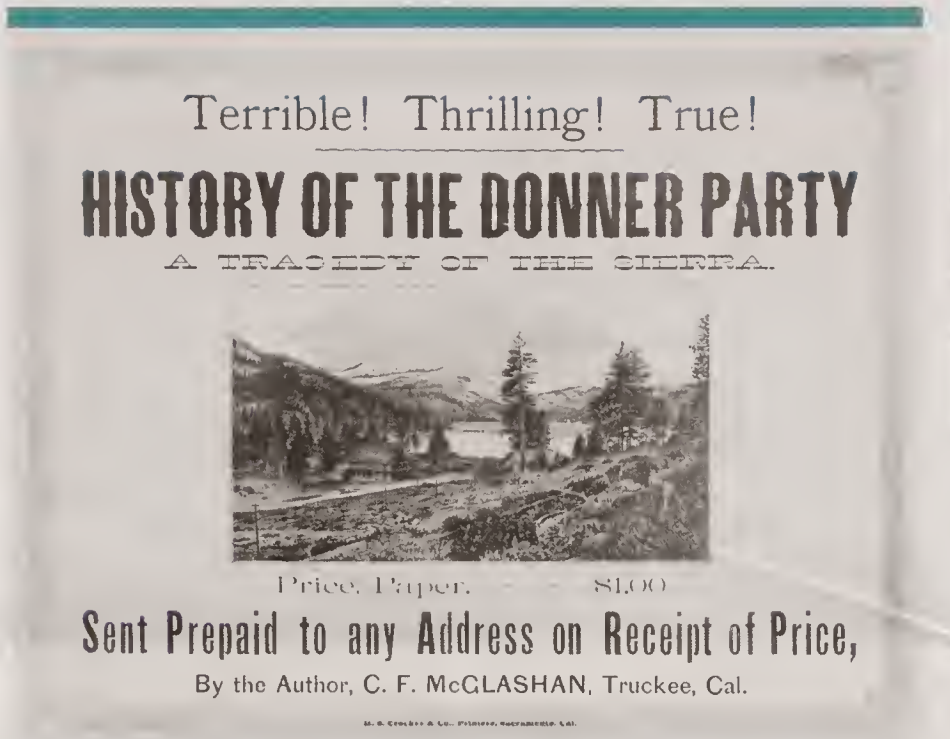
Can we learn to be polychromatic in our sympathy? Or must we be chastened (or charred) by yet another conflagration? ■

"THE DONNER PARTY" ADDED TO FILM & SPEAKERS DIRECTORY

The Donner Party," a ninety-minute documentary film that tells the tale of an ill-fated party of eighty-seven emigrants and their doomed attempt to reach California in 1846, is one of three films recently added to the Council's Film & Speakers minigrant program.

The Donner party was part of the tide of American emigration that in 1846 was just beginning to settle Upper California, then part of Mexico. In July of that year, following the advice of a persuasive promoter named Lansford W. Hastings, the Donner party split off from the main body of emigrants to take an untried "shortcut" across the barren Great Basin. Slowed by the tortuously difficult route and desperately short of food, the Donner party reached the mountains of California in late October — and were stopped and trapped there by the first blizzard of what turned out to be one the worst winters on record in the Sierra.

Written and directed by Ric Burns, "The Donner Party" uses archival photographs, excerpts from the diaries, letters and memoirs of party members, and interviews with historians and writers to tell



An early pamphlet capitalized on the nation's fascination with the gruesome details of the "Tragedy of the Sierra." Courtesy of Steeplechase Films.

the story and explore the larger historical context of the Donner party's harrowing 2,500-mile journey, which ended in death for half the party.

"The Donner Party" was the most-watched single program ever broadcast over PBS' "The American Experience" series. The film also received the National Board of Review's

D.W. Griffith Award for the best television program of 1992.

The Council has also added "For Better or For Worse" and "Changing Our Minds: The Story of Dr. Evelyn Hooker" to the Film & Speakers program. "For Better or for Worse" is a one-hour documentary film that looks at issues surrounding long-term commitment by

presenting intimate portraits of culturally diverse couples that have been together for fifty years or longer. "For Better or for Worse" will be profiled in an upcoming issue of Humanities Network.

"Changing Our Minds: The Story of Dr. Evelyn Hooker" is a seventy-five minute documentary film that examines the life and times of a charismatic champion of human rights whose trailblazing research eventually led to the dropping of homosexuality from the American Psychiatric Association's list of mental illnesses. The film was nominated for an Academy Award as the best documentary feature film of 1992. Currently in commercial release, "Changing Our Minds" will not be available to the Film & Speakers program until the fall of 1994.

Through the Film & Speakers minigrant program, the Council awards a small grant to a non-profit organization to rent and screen one of 36 films, followed by a scholarly discussion of the humanities issues and themes explored in the film. For additional information on the program, contact Stan Yogi at 415/391-1474.

THE WISDOM OF OUR CULTURES.
THE STORIES OF REMARKABLE INDIVIDUALS.
THE VALUES THAT DEFINE AND GUIDE OUR LIVES.
— The Humanities.

Help share our most vital inheritance.

Take a moment now to add your tax-deductible donation. We will thank you with special Friends' benefits. Your gift will be matched by the National Endowment for the Humanities — a double impact for humanities in California.

- | | |
|--|---|
| <input type="checkbox"/> Friend
\$ 25 | * An update every month guiding you to free public humanities events in your area.
* Our thanks in Humanities Network and in CCH's Biennial Report. |
| <input type="checkbox"/> Good Friend
\$ 50 | * All of the above, plus "A Thomas Jefferson Chautauqua" — a double audio cassette recording of scholar Clay Jenkinson in his celebrated first-person portrayal of America's third president. |
| <input type="checkbox"/> True Friend
\$100 | * All of the above, plus a free year's subscription to "Humanities," the illustrated bimonthly review published by the NEH. |
| <input type="checkbox"/> Best Friend
\$250 or more. | * All of the above, plus distinctive recognition in the CCH Biennial Report and other special invitations. |

Please make checks payable to CCH.

Name _____ Phone _____

(as you wish to be acknowledged in "Humanities Network" and in our Biennial Report)

Address _____

City _____ Zip _____

☐ Is your gift matched by your employer? Please check here and enclose matching gift form.

Welcoming New and Renewing Friends of the Humanities.

Gifts and pledges to the Annual Fund received July 15 to September 17, 1993.

CORPORATE AND FOUNDATION DONORS

Sotheby's (Beverly Hills)

INDIVIDUAL FRIENDS

Elie Abel (Washington, D.C.) ****
Mark Abel (Point Richmond) ****
John Murphy and Margaret Carothers (Claremont)
Wilda D. Shock (Lakeport)
Eva M. Wessell (Capistrano Beach)

PRESENT AND PAST CCH BOARD MEMBERS

Suzanne Abel-Vidor (Ukiah) **
Jerry Bathke (Newhall) *
Jane M. Cody (Los Angeles) ***
Sharleen Cooper Cohen (Encino)
Kathryn, Robert, and Ryan Dabelow (Cambria)
David Glidden (UC Riverside)
Isabel Hernandez-Serna (Sacramento) ***
Michael Owen Jones (Los Angeles)
Catherine Babcock Magruder (Ukiah)
Rev. William McInnes, S.J. (Storrs, CT)
Jay and Elizabeth Mechling (UC Davis)
John and Lyn Roth (Claremont McKenna College)
Mort and Fran Rothstein (UC Davis)
Anita R. Schiller (La Jolla)
Andrea Van de Kamp (Beverly Hills)
Carmen Zapata (Van Nuys)

* Matched by The ARCO Foundation.
** In support of humanities coalitions.
*** In support of the Motherhead family literacy program.
**** Gift membership.

CALIFORNIA COUNCIL FOR THE HUMANITIES

The California Council for the Humanities is a partnership of public and academic life whose purpose is to invite all Californians to a lifelong exploration of the cultures, the stories, and the values that constitute our most vital inheritance.

Since its creation in 1975, the Council has awarded more than \$12 million to more than 1300 non-profit organizations, enabling them to produce exhibits, films and radio programs, and lecture series and conferences on topics of significance to Californians.

The Council also serves Californians with projects of its own. These include the national dissemination of a Scholars in the Schools program; publications distributed to libraries, scholars and the public; coordination and support of local and statewide coalitions; an initiative on the common good; and, in 1993, a community project in San Diego, a Motherhead pilot project in Los Angeles, a chautauqua tour commemorating Thomas Jefferson's 250th birthday, and a ten-city cultural diversity program series presented by the Smithsonian Institution.

The Council is the state affiliate of the National Endowment for the Humanities and is supported by grants from NEH, corporations and foundations, and by contributions from individuals. An independent, not-for-profit organization, the Council receives no state funds.

Major grant proposals are accepted on April 1 and October 1. Proposal planning grant requests, minigrant requests, and film-and-speaker minigrant requests may be submitted at any time. Interested nonprofit organizations should request a free copy of the 1992-1993 Guide to the Grant Program from the San Francisco Office.

JOHN K. ROTH, CHAIR
Russell K. Pitzer Professor of Philosophy
Claremont McKenna College

SUZANNE ABEL-VIDOR
Director, Grace Hudson Museum and the Sun House
City of Ukiah

PAUL APODACA
Curator of Native American Art, Bowers Museum
Santa Ana

JERRY BATHKE
Businessman
Los Angeles

GLORIA BUSMAN
Labor Leader
Carlsbad

ELLIOTT BUTLER-EVANS
Associate Professor of English
UC Santa Barbara

SHARLEEN COOPER COHEN
Writer
Encino

LINDA CROWE
System Director
Peninsula Library System, San Mateo

KATHRYN WILER DABELOW
Professor of History
Pasadena City College

PAUL ESPINOSA
Director, Public Affairs and Ethnic Issues
KPBS-TV, San Diego State University

DAVID K. GLIDDEN
Professor of Philosophy
UC Riverside

ISABEL HERNANDEZ-SERNA
Director of University Outreach Services
California State University at Sacramento

MARIAN JACOBS
President, Marian Jacobs Advertising
Stockton

MARIE G. KELLEY
President, Kelley Productions
La Jolla

JIM KENNEDY
Journalist
Santa Monica

JANE CODY McNALL
Associate Professor Emerita, Classics
University of Southern California

JAY MECHLING
Professor of American Studies
UC Davis

CHARLES MUSCATINE
Professor Emeritus of English
UC Berkeley

VICKI LYNN RUIZ
Andrew W. Mellon Professor of Humanities
Claremont Graduate School and Harvey Mudd College

PETER STANSKY
Professor of History
Stanford University

MITSUYE YAMADA
Writer
Irvine

RICHARD YARBOROUGH
Associate Professor of English
UCLA

S T A F F

James Quay
Executive Director

Elliot Klein
Development Director

Jeannie Mac Gregor
Program Officer

Rosalino Dizon
Fiscal Administrator

Craig Phillips
Office Assistant

Elizabeth Heider
Typist

Susan Gordon
Associate Director

Stan Yogi
Program Officer

Ralph Lewin
Program Officer

Teri X. Yazdi
Office Manager

Khisna Griffin
Motherhead Coordinator

Alden Mudge
Editor

NEXT PROPOSAL DEADLINE: April 1, 1994

Proposals must conform to the 1992-1993 Guide to Grant Programs. Send 15 copies to the San Francisco office by the due date.

HUMANITIES

Fall 1993 • Volume 15 / Number 4

312 Sutter Street
Suite 601
San Francisco, CA 94108
415 / 391-1474

315 W. Ninth Street
Suite 702
Los Angeles, CA 90015
213 / 623-5993

614 Fifth Avenue
Suite C
San Diego, CA 92101
619 / 232-4020

Non-Profit Org.
U.S. Postage
PAID
San Francisco, CA
Permit No. 11379

Network

